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Art Association of Montreal.

THE GIBB BEQUEST.

Oil Paintings.

BOSSUET, (François)

Born 1800, died 1889. Architectural painter, professor of Brussels Academy and member of Philadelphia Academy. Subjects chiefly Spanish.

1—Cordova, The Old Bridge. 1886. 32¾ x 50½.

BRAEKELEER, (Adrien de)

Nephew of Ferdinandus de Braekeleer, (see No. 4). Genre painter, no doubt inspired by his uncle's work, but followed him in a quieter key of colour.

2—Marché aux Volailles. 1861. Panel, 19 x 14½.

3—Village Politicians. 1861. Panel, 19 x 14½.

BRAEKELEER, (Ferdinandus de)

Born 1792, died 1883. Uncle of the above. Historical and genre painter of good ability, pupil of Van Brée. Studied in Rome and painted first in the style of David. After his return, devoted himself to genre subjects, chiefly family scenes, and educated many pupils who were afterwards successful.

4—Skating in Holland. 1855. Panel, 19¼ x 23¼.

BÜTLER, (Joseph)

5—Lake of the Four Cantons. 1876. 38¾ x 59½.

6—Lake of Wallenstadt. 1876. 39 x 58½.

7—The Grindelwald. 1869. 33 x 49½.

CORBETT, (Edward J.) R.B.A.

Born in London in 1815. A well-known painter of a school of genre painting, in which the light treatment of incident replaces the more sombre manner of the earlier painters of the century.

8—A Gossip at the Spring. 34 x 44.

CRABBELS, (Florent)

9—A Beer Garden, Antwerp. 35 x 37½.

FOURMOIS, (Théodore)

10—Lake of Lucerne. Panel, 17¼ x 23⅝.

GÉNISSON, (Victor Jules)

Born at St. Omer, (Pas-de-Calais,) in 1805, died in 1860. An architectural painter of considerable merit, examples of whose work are in Berlin, Hamburg and Antwerp galleries.

11—A Cathedral Interior. 25⅝ x 21⅝.

GRIPPS, (C)

A painter of interiors and family scenes, full of minute detail.

12—Courtship. 1860. Panel, 13¾ x 11½.

13—Maternal Joys. 1861. Panel, 12⅝ x 10½.

14—Family Cares. 1861. Panel, 12½ x 10.

HEUVEL, (Théodore Bernard de)

15—Blind-Man's-Buff. 1863. 37 x 48½.

HEYERMANS, (Jean Arnould)

16—Preparing Church Decorations. 1863. 37 x 48½.

HEYLIGHRS, (Gustave A. F.)

17—A Tête-à-Tête. 1860. Panel, 10 x 8½.

HULME, (Frederick William)

Born 1818, died 1884. One of the numerous able landscape painters of the British School, of which Gainsborough, Wilson, Constable and Turner were the four great founders. Contemporary of Leader, Percy, Walters, and others.

18—A Surrey Woodland. 1867. 41½ x 64½.

KOEKKOEK, (W.)

One of the talented family of which Barend Cornelis was the most distinguished member, and doubtless a pupil of Johannes Hermanus Koekkoek.

19—The Old Town of Hoorne, Holland. 33 x 48½.

KREMER, (Petrus)

Born in Antwerp in 1801. Successful historical and genre painter, pupil of Antwerp Academy under Herreyns and Van Brée. His first work followed Rubens and Van Dyck. Studied the old Netherland masters at the Louvre, and developed into one of the most distinguished genre painters of his day.

20—The Studio of Jean Breughel. 1860. 43 x 35½.

MANN, (J. H. S.) R.B.A.

A follower of the imaginative and genre school. Contemporary of Morgan, Poole, Maclise, and others.

21—A Fleur-de-Lis. 1861. 23¾ x 18½.

MAZUREL, (T.)

Painter of interiors with still life.

22—Supplies for the Larder. 28½ x 23.

MOORMANS, (Franz)

Born at Rotterdam in 1831, died 1873. Pupil of the Antwerp Academy. Medals in various European Exhibitions. Professor in Amsterdam Academy. Dutch painter influenced by Belgian schools.

23—Le Cadeau de Noce. 1873. Panel, 12½ x 9½.

MORRIS, (J.)

24—Mountain Sheep. 1863. 30 x 50.

MUSIN, (François)

Born at Ostend. Painted chiefly coast scenes with restless and turbulent seas.

25—Off Calais Harbour. 30¾ x 50½.

NOTERMAN, (Emmanuel)

Born in 1808, died 1863. Genre painter, pupil of Ghent Academy and later of Petrus Kremer, (No. 20.) His pictures are full of minute detail and conscientiously finished.

26—A Zeeland Lady. 1863. Panel, 28 x 36.

27—Stolen Pleasures. 1856. Panel, 14½ x 11½.

NYHOFF, (Elie A. F.)

Belgian landscape painter.

28—Lake of Zug, Switzerland. 38 x 59.

PERCY, (Sidney R.)

British school. Landscape. One of four brothers of the talented Williams family, sons of Edward Williams. These brothers, with the exception of Edward C. Williams, who painted many excellent sea pieces, were well-known and favorite painters of chiefly Welsh mountain and lake scenery, and all exhibited largely in the Academy and English galleries. Percy exhibited some 272 pictures between 1842 and 1886. He died in 1887.

29—Lyn Idwal, North Wales. 1864. 36 x 72.

30—The River Llygwy, Moel Saibod, N. W. 1864. 34 x 48.

31—Lago di Como. 1866. 41 x 64.

PINELLI, (A.)

32—Young Mozart playing before the Prince of Condé. 28¾ x 38¼.

ROFFIAËN, (Jean Xavier François)

Born at Yprés August 9, 1820. Pupil of Kuhnen & Calame. Landscape painter of some distinction. Medals, Brussels, 1848; Hon. Mention, Paris, 1855; Legion of Honor, 1869. Painted landscape backgrounds to some of Verboeckhoven's Cattle Groups.

33—Mount Pilatus, Lake Lucerne, 1863. 28½ x 47½.

34—The Village of Flüellen, Lake Lucerne. 1864. 31¾ x 47½.

RONNER, (Henriette)

Born at Amsterdam in 1821. Daughter and pupil of Joseph Augustus Knip. Well known as a painter of cats and other domestic animals, which she paints with fine observation and humor. Has exhibited in the Royal Academy and New Water Colour Society.

35—A Sabbath Day's Rest. Panel, 15½ x 13.

36—Paternal Alarm. Panel, 9½ x 6½.

RUST, (J.A.)

Dutch Marine Painter of Amsterdam.

37—The Seaport of Veere, Dutch Naval Arsenal. 1870. 38 x 57.

SALENTIN, (Hubert)

Born at Zulpich, in 1822. Resided in Dusseldorf. Genre and landscape painter, pupil of Dusseldorf Academy, under Schadow, Karl Sohn and Tiedemand. Paints attractive and characteristic scenes from peasant life in West Germany.

38—His Portrait. 1858. 24 x 20½.

39—Grandma's Pancakes. 1857. 25¾ x 22.

STANFIELD, (George Clarkson)

Son of the great Clarkson Stanfield, was born at London in 1828, died in 1878. British School. Painted numerous Marines and Continental landscapes between 1844 and 1876, during which period he exhibited seventy-three pictures in the Royal Academy, and forty-nine in the British Institute.

40—St. Matthias' Church, Trèves. 1863. 19¼ x 30.

41—Beilstein on the Moselle. 1862. 20 x 30.

TAYLOR, (H. K.)

British Marine Painter, a follower of Clarkson Stanfield. Exhibited numerous pictures between 1857 and 1869.

42—Fishing Boats off Dover. 30¼ x 48.

TENNANT, (John), R. B. A.

British School. Born at London in 1796. Painted at first subject pictures, such as "Meg Merrilies," "The Smuggler," but afterwards turned to landscape. In 1842 became member of Society of British Artists. Exhibited between 1820 and 1847. Died in 1872.

43—Eyott on the Thames, near Henley. 1863. 26 x 42.

VAN SCHENDEL, (Petrus)

Dutch painter born at Terheyden in 1806, worked at Antwerp Academy, 1822 to 1828 under Van Brée. Wiertz was one of his fellow pupils. Returned to Holland, and for some time painted portraits. Thence he went to Brussels in 1845, produced several market scenes at night, as "Evening Market at Antwerp," "The Fish Market," in the Berlin Gallery. He also painted a few subjects from sacred and profane history. He died at Brussels in 1870.

44—Saint Joseph and the Virgin Mary. 1858. 36¼ x 28¾.

45—Market Scene, Antwerp, Moonlight. 1861. 48½ x 40.

VAN SEVERDONCK, (Joseph)

Contemporary Dutch Genre painter. Pupil of Wappers.

46—A Pigeon Cot. 1861. Panel. 6¾ x 9.

47—Sheep. 1861. Panel. 6¾ x 9.

VENNEMAN, (Charles Ferdinand)

Born in Ghent 1808, died in 1875. Genre, landscape and animal painter. Pupil of Ghent Academy, where he won several prizes. Imitated the Old Dutch Masters. Is represented in Konigsburg, Munich and Ghent Galleries.

48—Mesmerising. 1867. 18½ x 23.

VERBOECKHOVEN, (Eugène Joseph)

Born at Warneton, West Flanders, in 1799, died in Brussels in 1881. Animal painter, pupil of Balthazar Ommeganck. Member of Brussels, Antwerp, Ghent, Amsterdam and St. Petersburgh Academies. Examples of his work in all the chief Continental galleries. Member of the Legion of Honor, Order of the Iron Cross, and Bavarian and Portugese Orders of Merit.

49—Stable Interior. 1854. 32½ x 45½.

VERHEYDEN, (Franciscus)

Born at Louvain, 1806. Genre painter, pupil in Paris of Jerome Langlois.

50—The School Mistress' Fête. 1860. 35 x 43.

51—A Pinch of Snuff. 33½ x 41½.

52—La Confidante. 1861. 40½ x 32½.

VERSCHUUR, (Wouterus)

Born in Amsterdam, June 11, 1812. Died at Vorden, July 4, 1874. Landscape and animal painter, pupil of Van Os and Steffelaar. Member of Amsterdam and Rotterdam Academies. Medals at Amsterdam 1831, 1832 and 1838; The Hague, 1858, 1859.

53—A Wayside Inn, Flanders. 39½ x 50½.

VERWÉE, (Alfred Jacques)

Contemporary Dutch landscape and animal painter, born in Brussels. Son of Louis Pierre Verwée (born in Brussels in 1812). A pupil of Eugene Verboeckhoven. Painted in Brussels with great success, and his pictures are to be found in most collections in Belgium.

54—Cattle Returning from Pasture. 61½ x 95.

VESTER, (W.)

Dutch School.

55—A Winter Scene in Holland. 32 x 49½.

56—Near Haarlem, Holland. 31⅞ x 50½.

VYLDER, (C. de)

Dutch genre painter.

57—The Cardplayers. 1860. Panel. 21 x 26½.

WAGNER, (T.)

Dutch figure and portrait painter.

58—The Châtelaine. 1860. 54½ x 42.

WEBB, (James)

British. One of the painters of pastoral woodland and coast scenery who aimed at the portrayal of simple natural effects, painted chiefly on the spot, with little regard to traditional rules of composition and *chiaroscuro*. Contemporaries, Hughes, Stanton, T. Wade, E. M. Wimperis.

59—Ehrenbreitstein on the Rhine. 1860. 30 x 50⅞.

WEISER, (R.)

60—Wild Flowers. Panel. 18 x 16½.

61—Expectation. Panel. 18½ x 14½.

WILLIAMS, (G.A.)

British School. One of the artistic family of Williams (see No. 29).

62—English Merrymaking. 1853. 36 x 52½.

Copies.

63—The Holy Family. 54 x 40⅞.

64—The Virgin and Child, with St. John and St. Francis. 54¾ x 45¼.
(M. Petrini, after Andrea del Sarto.)

65—The Madonna del Cardellino. 41½ x 30¾.

66—The Madonna della Sedia. Panel. 29 x 29.
(After Raphael).

67—Landscape.
(After Salvator Rosa.)

68—Marine View.
(After Claude).

69—Capuchin Monks at Prayer. 34 x 39½.

70—Burial of a Capuchin Monk. 30½ x 40.
(After Chiari)

71—The Drinker. Panel. 9½ x 7¼.

72—The Smoker. Panel. 9½ x 7¼.

Bronzes.

CLÉSINGER, (J.B.A.)

1820—1883.

73—Cleopatra and Sphinxes. (F. Barbedienne, founder.)

74—Æneas and Anchises. (F. Barbedienne, founder.)

75—Orestes and Iphigenia. (Tievant, founder.)

GUILLEMIN, (E).

76—Eliezer and Rebecca. (Tievant, founder.)

DONATIONS.

Oil Paintings.

BIERSTADT, (Albert) N.A.

American landscape painter. Born in Dusseldorf, 1830. Studied
Dusseldorf, came to the United States in 1857, when a tour in t
Rocky Mountains and Yosemite Valley furnished material for h
most important pictures. Elected member of National Academ
in 1860. Was latterly engaged on a series illustrating the wil
animals of America. He died in 1902.

100—In the Sacramento Valley. 32½ x 48½.

Presented by the Artist.

MUSIN, (François)

(See No. 25.)

101—On the Beach near Blankenburg. 30 x 50½.

102—Coast Scene near Calais. 30½ x 50¾.

Presented by John Harris, Esq., 1879.

NICHOLSON, (G. W.)

103—Fishing Boats on the Coast near Havre. 19½ x 36.

Presented by John Harris, Esq., 1879.

VERBOECKHOVEN, (Eugène Joseph)

See No. 49.

104—A Farm Yard Scene 1854. Panel. 21½ x 29.

Presented by John Harris, Esq., 1879.

JACOBI, (Otto Rheinhold), R.C.A.

Born at Königsberg in 1812. Came to Canada early in life, and there remained and worked with few intervals until his death in 1901. His method was original and striking, and his pictures rich in tone, represented chiefly Canadian Woodland and lake scenery. Most of his productions are owned by Canadian collectors. Member of the Royal Canadian Academy.

105—The Splügen Pass. 1858. 26½ x 31½.

Presented by John McLennan, Esq., 1879.

McCALLUM, (Andrew)

Born at Nottingham, 1828, died 1902. Landscape painter. British School. Studied in Paris and Italy, and was for some time Director of Manchester School of Art.

106—Summer at Burnham Beeches. 36½ x 53.

Presented by R. B. Angus, Esq., 1879.

SMILLIE, (George H.) N.A.

Born at New York in 1840, son of James Smillie, an Engraver. Pupil of J. M. Hart. First exhibited in the National Academy in 1863. Elected a member of the Academy in 1882. Member of the Society of American Artists.

107—A Coming Squall, Cape Ann. 1880. 19 x 33.

Presented by W. C. Smillie, Esq., 1880.

VILLEGAS, (R. y Cordero)

Spanish painter of Moorish subjects in the manner of José Villegas, and a follower of Fortuny. Resides at Rome.

108—A Bazaar at Tunis. 1881. 29½ x 18¾.

Presented by M. H. Gault, Esq., 1881.

HARRIS, (Robert) C.M.G., P.R.C.A.

Born in Wales, and brought as a child in 1856 to Charlottetown, P.E.I. Educated and grew up there, and became a self-taught artist. Later studied under Legros in London and Bonnat in Paris, and in several cities in Europe. On the founding of the Royal Canadian Academy, was appointed an Academician. Elected President of the Academy in 1893. Among other awards in exhibitions, he received Medal, Chicago International, 1893; Honorable Mention, Paris International, 1900; Gold Medal, Buffalo Pan American, 1901. Made Companion of St. Michael and St. George, 1902. Is a painter of all subjects, of late years principally portraits. Resides in Montreal.

109—A Man of no Account. 21½ x 17¾.

Presented by J. S. McLachlan, Esq., 1881.

FALARDEAU, (A.)

Canadian artist who resided in Florence, and produced several works of merit while there.

110—Copy of Rembrandt's Portrait of himself. 28½ x 22¾.

Presented by the artist, 1882.

PEEL, (Paul) R.C.A.

Born in Ontario in 1860, died at Paris, 1892. Was a most promising Canadian painter of genre subjects. Member of the Royal Canadian Academy.

111—The Spinner. 1881. 47½ x 35¾.

Presented by W. G. Murray, Esq., 1882.

SAMUEL, (C. E.)

Canadian painter of genre subjects.

112—The Empty Cradle. 1881. 25½ x 21½.

Presented by Hugh McLennan, Esq., 1883.

EDSON, (Allan) R.C.A.

Canadian painter of landscape and rustic life. Member of Royal Canadian Academy. Died in 1888.

113—Home, Sweet Home. 17 x 25½.

Presented by the Rev. R. W. Norman, 1887.

HARRIS, (Robert) C.M.G., P.R.C.A.

See No. 109.

114—Le Jeune, First Jesuit Superior in Canada, meditating in Solitude, when living with the Algonquins.

Presented by John McLennan, Esq., 1887.

HA[illegible]LAMOFF, (Alexis)

Born at Saratoff in 1849. Russian genre painter. Studied at St. Petersburgh Academy under Markoff. Won the Prix de Rome in 1870. From Rome he went to Paris, where he studied under Bonnat. In 1878 won medal in Paris, and was made a member of St. Petersburgh Academy. Besides genre work, he has executed a number of portraits of historical interest, among them the best portrait known of the Tsar Alexander II, and a striking one of the great Russian novelist, Ivan Turgenieff.

115—Autumn Flowers. 1884. 68 x 47.

Presented by R. B. Angus, Esq., 1887.

HUNTER, (Colin) A.R.A.

Born at Glasgow in 1842. Marine painter entirely self-taught. Worked for several years in Glasgow and then moved to London. Exhibited chiefly in the Royal Academy and Royal Scottish Academy. Elected an Associate of the Royal Academy in 1883. He is one of the best living painters of water in motion.

116—Redding the Nets. 1886. 40 x 28.

Presented by R. B. Angus, Esq., 1887.

WATSON, (Homer R.) R.C.A.

Canadian landscape painter. Born at Doon, Ont., in 1855. Contemporary. First exhibited in 1879, Ontario Society of Artists. Represented in the Royal Academy, Glasgow Institute, and Walker Art Gallery, Liverpool. Member of the Royal Canadian Academy.

117—A Coming Storm in the Adirondacks, 1879. 34¼ x 47¼.

Presented by George Hague, Esq., 1887.

ROULLET, (Gaston)

118—La Baie des Morts, Coast of Brittany. 1885. 41 x 69.

Purchased by the Association, 1887.

SALANSON, (Eugénie)

Born at Albert, France. Pupil of Cogniet and Bouguereau. Paints subjects of the sea coast with a frank and sympathetic touch. Has varied this work by occasional portraits. Exhibited first in the Salon in 1885, and almost yearly since. Exhibited in 1892 in the Royal Academy.

119—The Fisher Girl. 43½ x 29.

Presented by John Hope, Esq., 1889.

HARRIS, (Robert), C.M.G., P.R.C.A.

See Nos. 109, 111.

120—Portrait of the Rev. R. W. Norman. 1888. 30¼ x 24¼.

Presented by the Artist, 1888.

BOUGUEREAU, (William Adolphe) H.C.

Born at La Rochelle in 1825. French School. Historical and genre painter, pupil of Picot, and from 1843 of L'Ecole des Beaux Arts. Won the great prize of Rome in 1850, and while there sent several pictures to Paris, which were greatly admired. On his return to Paris, he was entrusted with important decorative work in the public buildings, and in 1866 executed "Apollo and the Muses" in the foyer of the Theatre at Bordeaux. Works exhibited in Luxembourg and Bordeaux Museums, and in many other galleries. Numerous works owned in America.

121—The Crown of Flowers. 1884. 63½ x 34½.

Presented by R. B. Angus, Esq., 1889.

KOWALSKI VON WIERUZ, (Alfred)

Born in Warsaw. Contemporary, historical and genre painter. Pupil of Warsaw, Dresden, and Munich Academies, at the last named under Alex. Wagner and Joseph Brandt. Many of his pictures owned in England and America.

122—The Huntsman. 30½ x 40½.

Presented by R. B. Angus, Esq., 1889.

VERNIER, (Emile Louis) H.C.

Born at Lons-le-Saulnier (Jura), in 1831. French School. Pupil of Colette. Landscape and coast scenes formed the chief subjects of his work. He was also a well-known lithographer, and his lithographs of the works of Corot, Rousseau, Millet and Courbet, are of a high degree of excellence. Held medals for both painting and lithography, and received the Cross of the Legion of Honour in 1881. He died May 26th, 1887.

123—Les Retour des Crevettieres. 1882. 44 x 64½.

Presented by R. B. Angus, Esq., 1889.

LANYSER, (Emmanuel) H. C.

Born at Isle-de-Bouin in 1835. Contemporay French landscape and marine painter. Pupil of Courbet, Viollet-le-Duc, and Harpignies. Usually paints scenes in Brittany and in the neighbourhood of Bordeaux. A good draughtsman and colorist. Medals in Paris, 1865, 1869; Legion of Honour in 1881.

124—La Rosée. 1883. 50¼ x 69.

Presented by R. B. Angus, Esq., 1889.

BAKER, (William Bliss)

Born at New York in 1859. American Artist, pupil of Bierstadt, De Haas and National Academy. During a few years of original work, in which no reflection of his instructors was visible, this young artist had rapidly ascended to the head of his profession. He possessed in an uncommon degree the ability to render minute and subtle effects with close finish, while yet preserving in his pictures great breadth and dignity. First exhibited in the National Academy in 1879, and in 1889 took one of the Hallgarten prizes. In that year, in November, he died at Ballston, New York, only thirty years old.

125—A Woodland Brook. 1884. 36 x 46.

Presented by R. B. Angus, Esq., 1889.

EATON, (Wyatt)

Canadian Artist, born at Phillipsburgh. Portrait and genre painter. Pupil of National Academy and J. O. Eaton, New York; later of Gerome. In 1872, studied and sketched in England and France. Exhibited in Salon in 1884. Died in 1896.

126—The Harvest Field. 1884. 35¼ x 46.

Presented by R. B. Angus, Esq. 1889.

MEYERS, (H.)

127—The Descent from the Cross (after Rubens). 26½ x 19

Presented by H. J. Tiffin, Esq., 1892.

WOODCOCK, (Percy F.) R.C.A.

Canadian Artist, born at Athens, Ont., in 1855. Contempo landscape and genre painter. Studied at Paris under Ge and Constant. Exhibited in Salon in 1883. Member o Royal Canadian Academy.

128—"Il m'aime." 62 x 24.

Presented by the Artist, 1892.

BARNSLEY, (James Macdonald)

Canadian Landscape Painter. Most of his earlier years were spent St. Louis where he painted, and also did a large amount illustrating of great merit. Went to Paris, where he at o exhibited in the Salon in 1883, and continued to do so until returned to Canada. Though he had never seen Luigi Loir r his pictures, he commenced working after his manner, and w afterwards accepted by him as a pupil. He now resides Montreal.

129—The Last Rays. 1887. 55¼ x 75¾.

Purchased by subscription, 1893.

WOODCOCK, (Percy F.) R.C.A.

See No. 128.

130—A Canadian Farm. 1892. 47 x 69.

Presented by W. G. Murray, Esq., 1892.

INNES, (George) N.A.

Born at Newburgh, N.Y., in 1825. Is generally accorded the first place among American landscape artists. Commenced as an engraver on steel, but abandoned this work through ill health. During his boyhood his health precluded any absorbing study, and he received no instruction in painting until 1845, when he took a few lessons from Gignoux, which constituted his entire art study under instruction. Was enabled in 1850, to visit Europe, and there studied and painted in the elaborate style then in vogue, which he soon broadened, and continually improved. Elected member of National Academy of Design in 1868. He died in 1894.

131—Early Moonrise in Florida. 42½ x 32½.

Presented by James Ross, Esq., 1895.

ZUGEL, (Prof. Heinrich)

Born at Murrhardt, Suabia, in 1850. German animal painter, especially of sheep. Studied in Stuttgart Art School until 1876, then under Anton Braith, the cattle painter, in Munich. At first painted with much detail, but a study of Troyon and Rosa Bonheur changed and broadened his style.

132—Sheep Returning from Pasture. 1889. 45½ x 71.

Presented by Mrs. W. R. Eimenhorst, 1895.

FAED, (Thomas) R.A., H.R.S.A.

Born at Kircudbright in 1826; died August 17, 1900. British School of genre painting. Brother and pupil of John Faed, and student of Edinburgh School of Design. Elected member of Royal Academy in 1864. Ranks high as a delineator of Scottish life, in the School of Wilkie; many of his pictures have been engraved, among them "The Mitherless Bairn," 1855; "Jennie Deans and The Duke of Argyll," 1868; "School Board in the North," 1881.

133—Sunday in the Backwoods. 1859. 42 x 57.

Presented by Lord Mount Stephen, 1896.

FOSTER, (Benjamin)

American landscape painter. Contemporary.

134—Misty Moonlight. 36 x 30.

Presented by James Morgan, Esq., and the Artist.

EATON, (Wyatt)

See No. 128.

135—Portrait of the Artist.

Presented by Mrs. Eaton, 1900.

HOLDEN, (Sara B.) A.R.C.A.

Canadian genre painter, now residing in Colorado.

136—Widowed, but not Forsaken. 1894. 40½ x 28½.

Presented by the Artist, 1900.

Loan Collection.

ANDREWS, (H.)

165—Blindman's Buff. 29½ x 24½.

SHAYER, (William,) R.B.A.

Born at Southampton in 1788; died at Shirley, in 1879. From 1824, the date of the foundation of the Royal Society of British Artists, to 1873, he was a constant exhibitor, exhibiting frequently eight and occasionally twelve pictures a year, chiefly of cattle and sheep.

166—A Gipsy Encampment. 20 x 24.

167—Arrival of the Fishing Boats. 28 x 36.

NASMYTH, (Peter) R.B.A.

Commonly called "Patrick" by himself and friends, son of Alexander Nasmyth, born at Edinburgh in 1378. Injured his right hand and learned to paint with his left. Called the English Hobbema. Improved on his father's style and on that of the other Nasmyths, known as "The Nasmyth School," compare No. 184. First exhibited in Royal Academy in 1809. Was one of first members of Society of British Artists formed in 1824. He died at Lambeth on 17th August, 1831, during a thunderstorm which at his desire, he was raised in his bed to see.

168—Landscape. 1829. Panel. 18¾ x 24¾.

HARRIS, (Robert), C.M.G., P.R.C.A.

See Nos. 109, 114, 120.

169—Italian Peasant Boy. 18¾ x 15.

HIRD, (W.)

British School. Still life.

170—Fruit and Game. 25 x 30.

ARMFIELD, (G.)

171—Dogs. 18¼ x 24.

COOPER, (Thomas Sidney), R.A.

Born at Canterbury, September 26th, 1803. The best known English painter of cattle and sheep. Unable through poverty to study, he began in 1815 to learn coach painting, and later scene painting. Diligence and economy enabled him in 1827 to cross the Channel, where he earned a precarious living by sketching portraits and painting sign boards until 1831, when he returned to England, there to struggle on with the wonderful persistence which marked his career. First exhibited in the Royal Academy in 1833. From that time he was a constant exhibitor, and his pictures at once began to be appreciated. He often put cattle in the landscapes of F. R. Lee, R.A., and sometimes in those of J. B. Pyne. In the Mappin Art Gallery is a picture by three artists; the landscape by Creswick, R.A., the figures by Frith, R.A., and the cattle by Cooper, R.A. Was elected member of the Royal Academy in 1867, and was called "The Dean of the Academy." He died on the 7th February, 1902, the longest lived of artists, with authentic records.

172—Landscape with Cattle. 1844. 10¼ x 8¼.

KOEKKOEK, (Barend Cornelis)

Born at Middleburgh in 1803, died at Cleves in 1862. Dutch landscape painter, son of Johannes Hermanus Koekkoek (marine painter, 1778—1851). Studied at Amsterdam under Shelfhout and Van Oos. After travelling in Belgium, and visiting Paris, settled at Beck. Founded the Academy at Cleves. Member of the Rotterdam and St. Petersburgh Academies. Medals—Amsterdam, Paris, and La Hague. Legion of Honour.

173—Wo dland Cottage. Panel, 14½ x 18¾.

HELMSLEY, (William), R.C.A.

British School. Painter of romantic and domestic incident. Contemporary. Between 1848 and 1893, exhibited twenty pictures in the Royal Academy, and was a constant exhibitor in the Suffolk Street Gallery. Member of the Society of British Artists.

174—Reading the News. 14½ x 12.

TENIERS, (David) the younger.

Son of David Teniers, the Belgian painter of peasant scenes. Be
Antwerp in 1610, died Perck in 1690. The most eminent
painter of Belgium. Instructed by his father, and muc
fluenced by Rubens. Though a Fleming by birth, belongs r
to the Dutch school. Refined in person, and enjoying the hi
patronage, he remained throughout his life the painter o
amusements and carousals of the lower classes.

175—A Village Dance. Panel, 15½ x 19¾.

UNKNOWN.

176—Dutch Inn. 18 x 15.

177—Dutch Farm House. 18 x 15.

PLOP, (F.)

178—The Watering Place. Panel, 11½ x 15.

REXIA, (F. A.)

179—Street Scene. 1874. 9 x 6.

180—Canal Scene. 1874 9 x 6.

PATON, (Sir Joseph Noel) R.S.A.

Born at Dumferline in 1821. British artist painter of historical, religious and genre pictures. Entered the Royal Academy schools in 1843. Gained prize for a design for a fresco in 1845, and two years later another for oil paintings, "Reconciliation of Oberon and Titania," and "Christ Bearing the Cross." Painted many important pictures between 1849 and 1879. Was made Queen's Limner for Scotland in 1865, and knighted in 1867. He died on December 26th, 1901. He was the most distinguished exponent of the British school of symbolical and imaginative art. With peculiar and unusual aims, his pursuit of special ideals led him into methods markedly unlike those affected by his contempories.

181—Silenus singing the song of Creation to Woodland Deities. 1872. Panel, 8¾ x 13.

(For Sale.)

PETTIE, (John) R.A.

Born at Edinburgh in 1839. Dramatic and historical incidents form the subjects of most of his pictures, which display bold and dexterous handling. Exhibited first in Royal Academy in 1857. Contributed to the Academy a brilliant series of portraits in the striking costumes of the 16th and 17th centuries. Elected member of the Royal Academy in 1873. He died in 1892.

182—Halbert Clendenning's Vision of the White Lady. 1859. 25¼ x 19¾. (For Sale.)

LEES, (Charles) R.S.A.

Scottish painter of historical and genre subjects. Exhibited several times in the Royal Academy between 1832 and 1863. Member of the Royal Scottish Academy.

183—Golf on the Musselburgh Links. 1859. 21¾ x 33¾. (For Sale.)

NASMYTH, (Jane)

Scottish artist, sister of Patrick, (see No. 168). Landscape painter in the style known as the "Nasmyth School."

184—Wimbledon Park, Surrey. 1857. 18 x 24. (For Sale.)

AIKMAN, (George) A.R.S.A.

Scottish artist, associate of Royal Scottish Academy.

185—Evening Hour. 22 x 36¼. (For Sale.)

ROWLEY, (Frances Richards)

Canadian portrait and genre painter.

186—Une Parisienne. 1883. 16 x 13¼.

THOM, (F. R.)

187—Landscape. 14 x 10¼.

Water Colors.

FOWLER, (Daniel) R.C.A.

Canadian artist, born in 1810, died in 1894. Painted excel
life subjects and flowers. Member of the Royal C
Academy. Resided in Toronto.

200—Hollyhocks. 1869. 27⅞ x 18½.

JACOBI, (Otto R.) R.C.A.

See No. 105.

201—The Parliament Buildings, Ottawa. 1866. 9⅞ x 14⅞.

202—In the Thousand Islands. 1869. 17 x 29.

WAY, (C. Jones) R.C.A.

Born at Dartmouth and began art studies at South Kensingt
Came to Canada early, and painted landscape in water colo
1859. For some years President of Society of Canadian Artis
Appointed member of Royal Canadian Academy on its foundati
in 1880. Honorary member Société des Peintres Suisses. E
hibits at Lausanne and London.

203—Monte Rotunda. 30 x 44½.

WHITE, (G. Harlow) R.C.A.

Canadian artist. Painter of landscape. Exhibited in Royal Academy
between 1839 and 1883. Elected member of Royal Canadian
Academy on its foundation in 1880.

204—Eton on the Thames. 1885. 4⅞ x 8⅞.

205—Creceth Castle. 1885. 5½ x 8⅞.

REEVES, (E.A.)

British. Paints and designs chiefly architectural subjects. Exhibited in Royal Academy between 1862 and 1885. Resides at Liverpool.

206—Tomb of the Duke of Wellington. 1889. 12 x 17¼.

207—Tomb of Edward I, Westminster Abbey. 1888. 9 x 6.

208—St. John's Chapel, Westminster Abbey. 1888. 9 x 6¾.

Presented by John Harris, Esq., 1890.

209—Miniature Views in India, (on Ivory).

Presented by H. J. Tiffin, Esq., 1891.

Etchings.

CHURCH, (F. S.)

American figure and animal painter and etcher. Born at Grand Rapids, 1842. Elected Associate of National Academy in 1885.

220—A Lesson in Wisdom. 1883. 10 x 15.

PARRISH, (Stephen)

American etcher of chiefly landscape subjects.

221—On the Upper Hudson. 10 x 19.

222—Gloucester Harbour, Morning. 4¼ x 7¼.

Crayon Drawings.

PATON, (Sir Joseph Noel) H.R.S.A.

See No. 182.

230—The Two Ways, or Life and Death. 1874. 74 x 48½.

Presented by W. D. Laurie, Esq., 1887.

SHEFFIELD, (G.)

British landscape painter. Contemporary.

231—The Port of Whitby. 1883. 36½ x 52.

Presented by R. B. Angus, Esq., 1888.

THE TEMPEST BEQUEST.

In the year 1892, the collection of the Association was greatly augmented and enriched by a bequest from the late JOHN W. TEMPEST, ESQ., of Montreal, of the following valuable and interesting collection of oil and water colour paintings; and of the sum of seventy thousand dollars in money as a trust fund for the purchase of pictures. MR. TEMPEST was a Governor of the Association. He died at Montreal on the 1st March, 1892.

Oil Paintings.

BAIRD, (William B.)

Born at Chicago in 1847. American painter of genre subjects. Contemporary.

250—Cattle. 12 x 22¾.

BOGGS, (Frank Meyers)

Born at Springfield, Ohio, in 1855. Contemporary American painter of marine subjects. Pupil of Gérome and L'Ecole des Beaux Arts. Two of his pictures purchased by the French Government. Studio in Dieppe.

251—Marine. 1882. 23 x 19¾.

252—Effet du Matin. 1882. 15¼ x 22.

BURMEISTER.

253—Freebooters. Panel, 7¼ x 4¾.

CHAMBERS, (George W.)

Born at St. Louis, 1857. Contemporary American artist. Paint chiefly landscape subjects.

254—Early Morning. 1882. Panel, 14¾ x 9½.

COROT, (Jean Baptiste Camille)

Born at Paris in 1796, died there in 1875. Pupil of Michallon an Victor Bertin. Visited Italy in 1826, whence he brought ad mirable studies of landscape which established him as one of th pathfinders in the development of the modern school of Frenc landscape art. Gifted with a highly poetical temperament, h rendered the serene and mysterious aspects of nature in the mos charming and alluring manner. Medals, 1833, 1848 and 1855. Legion of Honor 1846; Officer, 1867. Diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

255—Ville d'Avray, near Paris. Panel, 4 x 5½.

DAMOYE, (Pierre Emmanuel)

Born in Paris, contemporary French landscape painter, pupil of Corot, Daubigny and Bonnat.

256—St. Denis, near Paris. 1882. Panel, 12¾ x 23½.

DIAZ DE LA PENA, (Narcisse Virgile)

Born in 1808 at Bordeaux, of Spanish parentage. Commenced as errand boy in a porcelain factory, where he copied the decorations on the pottery. At this time met Dupré (No. 259). Went to Paris and commenced as a genre painter selling pictures for a few francs each. Appeared at the Salon in 1831 with landscape. Went to Barbizon and Fontainebleau where he was intimate with Rousseau and Millet. No painter has succeeded in rivalling the wonderful glow of sunlight, the mellowness and luminous deep shadows in his landscapes. In his figures of nymphs the flesh tones are exquisite and grouping graceful. He died at Etretat in 1876. Legion of Honor, 1851.

257—Last Rays of the Sun before the Storm. Panel, 4 x 3⅝.

258—A Forest Glade. Panel, 6½ x 8¾.

DUPRÉ, (Jules)

Born at Nantes in 1812, son of a porcelain worker, in whose factory he first worked, On capital earned by painting on china and clock faces he made his way to Paris in 1831, in which year he showed five landscapes so full of nature that they at once commanded attention. In 1833 received first Salon medal, and from then his career was a continued success. His pictures are strong in style and direct in expression. In 1867 he achieved a triumph by the exhibition of twelve masterpieces at the International Exposition. Officer of the Legion of Honor, 1870. Died at Isle Adam in 1889, the last of the band of artists, "the School of 1830," that redeemed French art from the lifelessness of classicism.

259—Environs de Pontoise, Oise. Panel, 12¼ x 16¼.

DUPRÉ, (Léon Victor)

Born at Limoges. 1816, Brother and pupil of Jules Dupré (No. 259). Medal 3rd class, 1849. Works in the Chartres and Douai Museums.

260—Landscape. Panel, 6¼ x 12¼.

ERNET, (Rudolphe)

261—In the Study. 1882. Panel, 13½ x 10¾.

GRANDSIRE, (Eugène) H.C.

Born at Orleans in 1825. French landscape painter, pupil of Noel and Jules Dupré (No. 259). Teacher of drawing at L'Ecole des Arts et Métiers. Legion of Honor 1874. Examples of his work in the Luxembourg.

262—Sous Bois, Villa Parisis, Seine et Marne. Panel, 10 x 15.

GRATZ, (C. Mayer)

German genre painter, born at Gratz, Bavaria.

263—Getting Ready for Dinner. 1884 Panel, 6¾ x 3¾.

GUILLEMIN, (Alexandre Marie)

Born at Paris in 1817, died at Bois-le-Roi in 1880. French genre painter, pupil of Gros. First painted scenes from daily life of villagers, then subjects from Brittany and the Pyrenees, also hunting pieces. Legion of Honor, 1861.

264—Treading out Corn. Panel, 6¼ x 8¼.

HENNER, (Jean Jacques)

Born at Bernweiler, Alsace, in 1829. Sixty years ago he commenced studying under Gabriel Guerin, Strasbourg, with whom he remained some seasons, and then going to Paris became pupil of Picot and Drölling. Won Prix de Rome in 1858. Commenced as historical and portrait painter, but settled down to painting the nude with charm of color and purity of expression, and created a unique place for himself in his art. His "Susannah" in 1864 carried the day for him in Paris, and it is now one of the masterpieces of the Luxembourg. Also painted religious subjects such as "John the Baptist," the head on the salver being a masterly portrait of one of his friends. First Salon Medal in 1863. Officer of the Legion of Honor, 1878.

265—Nymph Meditating. Panel, 9 x 6½.

ISABEY, (Eugene Louis Gabriel)

The son of a famous miniature painter, he was born at Paris in 1804. Commenced with genre work and experimented in marine painting. As early as 1824 received a first-class medal for a genre picture, and in 1827 another for a marine. In 1830 appointed marine painter with the expedition to Algiers. Officer of the Legion of Honor in 1852. His pictures have a vivacity and sparkle of execution in keeping with their splendor of color. After a ceaselessly active career of over sixty years he died in 1886 at Paris.

266—On the Beach at Fécamp, Normandy. 1840. Panel, 8 x 6½.

ISRAELS, (Josef) H.C.

Born at Gröningen in 1824. Probably at the head of the modern Dutch school of genre painting. Became a pupil of Cornelis Kruseman at Amsterdam from whom he learned his frank and simple style. From him he went to Picot in Paris, and as a result produced an historical composition in the grand style, "William the Silent defying the Decrees of Spain," 1855. He however, returned to the genre work with which his name is generally associated; the portrayal of the simple rustic and semi-maritime life of his own land. He has done for the peasantry of Holland what Millet did for that of France, but with a more hopeful and less tragic spirit. His color is rich and subdued, but never sombre. Officer of the Legion of Honor 1878.

267—Moonlight. Panel, 11¼ x 14½.

JACQUE, (Charles Emile)

Born in 1813, was early in life a map engraver and soldier. Later engraved on wood, and began drawing and etching. Earliest exhibits were of etchings and engravings, and though he began to paint in 1845 and was medalled in Salons of 1851, 1861 and 1863, for engraving, it was not until 1861 that he was officially recognized as a painter. Legion of Honor in 1867. He was by choice a painter of rustic life, with a predisposition to the humbler animal side of it. Poultry and pigs first claimed his special attention, but his most representative pictures are those of sheep. A firm and precise draughtsman, with broad and powerful handling of color. He died in 1894.

268—Sheep. Panel, 4 x 5¾.

269—A l'abri. 8 x 13.

JOUBERT, (Leon)

French landscape painter.

270—Environs de Rochefort. 19½ x 25½.

271—L'ile ou est le tombeau de Chateaubriand, St. Malo. Panel, 10¾ x 14.

MARIS, (Jacobus)

Born at the Hague 1837, died in 1899. The eldest and greatest of three brothers, whose father was also a painter and their master. Went from his father's studio to Antwerp Academy to study, and in 1865 to Paris, where he worked under Hebert, a pupil of Couture (1815–1879); and at L'Ecole des Beaux Arts, until 1869. First exhibited in the Salon in 1866, "Petite Fille Italienne." Afterwards, with occasional figure painting, he devoted himself to landscape which he painted with equal freedom in oils and water colors. At his highest he produces work which in vigor, directness and variety is not just now to be surpassed. His expression of the sentiment of a scene is not less just than his rendering of its special aspect is accurate. His clouds are a case in point, not solid and still, but active and moving in space and full of daylight and the wind.

272—The Bridge. Panel, 8 x 6¾.

273—On the Beach. 9 x 7.

PASINI, (Alberto) H.C.

Italian artist, born at Busseto in 1826, died at Cavoretto in 1899. A painter of Oriental life and landscape. Pupil of Ciceri, the elder, Isabey, and Rousseau. Travelled much in the East and resided in Turkey, Arabia and Persia. Was Honorary Professor of Academies at Parma and Turin, medallist at all the great Exhibitions. Officer of the Legion of Honor, 1878.

274—At the Mosque Door. 1875. 8½ x 6¾.

PATER, (Jean Baptiste Joseph)

Born at Valenciennes in 1695, died in Paris in 1736. French school of genre painters. Son of a sculptor and pupil of Watteau. His garden scenes and fêtes were in the same manner as his master's, and full of grace and life. Was an excellent colorist. Overwork is said to have shortened his days. Member of the Academy, 1728.

275—Fête Champêtre. 7¾ x 10.

PHILOUSE, (Léon Germain)

Born at Pierrelaye, France, in 1840, died in 1891. Modern French landscape painter, who shows great power and truth in the rendering of forest scenes, and in his treatment of green foliage. Normandy was his favorite field. Medals second class, 1873, first class, 1876, 1878. Legion of Honor, 1878.

276—Fossé au Teint, Rochefort en Terre. 21⅜ x 29¾.

277—Chemin de l'Etang à Poigny. 15 x 21½.

278—Landscape. 9½ x 16.

RICHET, (Léon)

Born at Solesmes in 1847. French landscape painter. Pupil of Diaz, Lefebvre and Boulanger. Exhibited in the Salon in 1885.

279—Vieux Chêne, Forêt de Fontainbleau. 1867. Panel, 10½ x 14.

ROCHE, (Léo)

280—A Street in Algiers. 1890. Panel, 5¼ x 4.

THOMPSON, (Harry)

Born in London; contemporary. Genre and landscape painter, educated in France under Marechal and Busson. Medal 3rd class, Paris, 1834.

281—Sheep. 18 x 30.

282—Girl and Pet Calf. 18¼ x 21⅝.

TROYON, (Constantine)

Born at Sevres, 1810; died at Paris in 1865. Worked when young in the porcelain factory as his father had. Afterwards landscape and animal painter, pupil of Riocreux and Poupart, and influenced by Rocqueplan. First exhibited as a landscape painter in the Salon of 1833, and displayed a sentiment for light and color of the first order; but in 1847, after a visit to Holland where he studied the Dutch masters, he astonished the Salon with a cattle piece so grand in spirit and so powerful in color, that his fame was at once established. He built up the school of French cattle painting founded by Bracassat. His power was sustained to the last, and he enjoyed nearly twenty years of uninterrupted success. Legion of Honor in 1849. Between 1833 and 1865, sixty of his masterpieces were hung in the Salon.

283—Villageois à la Porte d'une Chaumière. 15⅝ x 13.

284—Moonlight. Panel, 7½ x 8½.

YON, (Edmond Charles) H.C.

Born in Paris in 1836. French landscape painter, pupil of Lequien. At first practiced wood engraving, but since 1875 has painted many charming landscapes. Legion of Honor, 1886.

285—Sur la Rivière l'Eure. 15 x 24.

Water Colors.

CICERI, (Eugène)

Born at Paris. Grandson of Pierre Luc Charles Ciceri, a well-known French architectural decorator, who also painted in water color.

286—Landscape. 8½ x 10¾.

FOX, (Henry C.) R.B.A.

British school of landscape. Contemporary. Exhibited in the Royal Academy and Suffolk Street Gallery between 1879 and 1893. Member of the Royal Society of British Artists.

287—At Oatlands in Surrey. 1882. 11½ x 15.

GARDELL, (Anna)

Swiss landscape painter.

288—Clair de Lune en Suede. 1882. 10 x 14.

HÖPPE, (Bernhardt)

Born at Antwerp. Modern landscape and marine painter. Dutch modern school. Paints in a broad and truthful manner.

289—Coming into Port. 1880. 13¾ x 20¾.

ISRAELS, (Josef) H.C.

See No. 267.

290—Lighting his Pipe. 13½ x 18¾.

291—Coming from the Boats. 16½ x 12.

JONES, (Reginald)

English landscape painter. Contemporary.

292—In the New Forest. 1883. 14 x 10.

LARSSEN, (Carl)

Swedish artist painter of genre subjects. Contemporary.

293—The Blind Musician. 1884. 22½ x 14.

LESSORE, (Jules) R.I.

British school of landscape. Member in 1888 of the Royal Institute of Painters in Water Color.

294—Little Hampton, Sussex. 10 x 7.

LAUGEE, (Désiré François) H.C.

Born at Maromme in 1823. Genre painter, pupil of Picot. He first exhibited portraits of good quality in the Salon of 1845, and then turned to genre and historical work. Medals, 1st class, 1861, 1863. Legion of Honor, 1865.

295—La récolte des pommes de terre. Une paysanne en repos. (Pastel.) 15½ x 10½.

MARIS, (Jacobus)

See No. 272.

296—Dutch Mill. 13 x 10.

297—A Little Student. 16½ x 11½.

298—A Fisherman. 11½ x 6½.

MAUVE, (Anton)

Born at Zaandam in 1838; died in 1880. Pupil of P. F. Van Os. Dutch painter of landscape and genre subjects. Among his earlier work may be seen traces of his master in painstaking finish and tendency to pleasant color without strength; but this disappeared when he went to Nature; and from that time breadth, simplicity and strength characterized his work. Always well recognized at home, he also received universal European honors. His work was chiefly drawn from the rural life of his native country.

299—Potato Diggers. 17 x 20½.

300—Dutch Cottage. 17 x 21½.

PENNE, (Charles Olivier) H.C.

Born at Paris in 1831. French landscape and animal painter, pupil of Léon Cogniet. Won the second prize of Rome, 1857. Painted many hunting scenes with dogs.

301—Chien Bassets. 11½ x 17.

PYNE, (Thomas) R.I., R.B.A.

British landscape painter. Member of the Royal Institute of Painters in Water Colors, and of the Royal Society of British Artists. A very frequent exhibitor in the Royal Academy and Suffolk Street Galleries between 1863 and 1893.

302—View in Sussex. 1880. 13½ x 19½.

SANDERCOCK, (H.)

British landscape and marine painter, chiefly of scenes in Devonshire.

303—Sea Shore Effect. 17¾ x 19.

SEGHERS, (H.)

304—Becalmed. 12 x 8.

TAPIRO, (José)

Spanish artist residing in Paris. Painter of genre subjects under Italian influence.

305—Italian Girl. 15⅞ x 10⅞.

WYLD, (William)

British landscape and genre painter. Resides in Paris.

306—Tremezzo. 11⅞ x 19⅞.

307—Bagnères de Bigorre. 1872. 6 x 9¼.

ZIEM, (Félix François) H.C.

Born at Beaune in 1822. In his earlier work he painted many fine pictures of French, Dutch and Turkish scenery, but it was when he commenced work in Venice that he found his vocation. His magnificent coloring was his strongest feature, and his sunrise and sunset pictures show Venice in great splendor of color. Received his first Salon medal in 1851, and was made an officer of the Legion of Honor in 1878.

308—The Storm. 8 x 8¼.

ZWARDT, (W. de)

Dutch modern landscape painter.

309—Landscape. 14 x 9.

THE TEMPEST PURCHASE FUND.

Oil Paintings.

THOLEN, (Willem Bastien)

Born in 1860. Contemporary artist of the modern Dutch school. Paints landscape, interiors, street scenes and figures with equal strength and facility. His natural talent and circumstances in early life led him to his true vocation. In 1886 he went to The Hague and there developed rapidly, following to a great extent his own method; and, aided by continuous study, he acquired the power to put accurately on canvas or paper the more subtle impressions of a scene which earnest study of nature gives to her students. He has obtained medals at London, Paris, Berlin, Brussels, Antwerp and elsewhere, and his work is to be found in many public galleries, and in the private collections of England and America.

310—Sand Dunes, Scheveningen, Holland. 33 x 43.

HOOCH, (Pieter de)

Born in Rotterdam about 1632; died at Haarlem in 1681. One of the most original artists of the old Dutch school. Formed his style from study of the works of Karel, Fabritius and Rembrandt. Very little is known about the life of this master, and his works were neglected for a long time. The distinguishing feature of his work is the marvellous rendering of sunlight. In this even Claude and Rembrandt do not surpass him. Was very fond of red in various gradations. He worked principally at Delft and at Haarlem, producing chiefly the wonderful sunlit interiors and courtyards with figures, which are now so much sought after by collectors.

311—An Interior. 38 x 43.

THE MURRAY BEQUEST.

Bequeathed to the Association by the late WILLIAM G. MURRAY, Esq., of Montreal, who died in 1897. He was one of the Governors of the Association.

Oil Paintings.

BARNSLEY, (James Macdonald)

See No. 129.

320—On the Cascapedia. 1889. 26 x 18.

BAÜFFE, (V.)

Modern Dutch landscape painter.

321—Dutch Canal. 14½ x 22½.

BRIGHT, (Henry)

Born in 1814, died about 1878. An artist of the earlier school of British landscape painters, of which Gainsborough, Wilson, Constable and Turner were the founders. Exhibited several times in the Royal Academy and New Water Color Society's galleries, now the Royal Institute, between 1836 and 1876.

322—The Old Mill. 23 x 44.

BOCH, (Théophile de)

Dutch painter of the modern school.

323—The Edge of the Wood. 15½ x 22½.

MONTICELLI, (Adolphe)

Born at Marseilles in 1824. Originally intended to be a musician, but his uncle, a musician in whose care he was placed, was also an artist, and noting a marked taste in drawing in his nephew, instructed him in its elements. Subsequently, Monticelli became pupil of Loubon and afterward of Aubert. Up to this point the art of Ingres was his ideal. But when he left Marseilles for Paris he cared for nothing but color. Took rooms near Diaz, but it i said they never knew each other. Was influenced by the work of Diaz, but began to paint in his individual and eccentric style, full of beautiful, wild harmonies of color. He was careless and most eccentric in his habits and dress. Paralysis overtook him after returning to Marseilles, and he died there on July 4th, 1886.

324—Ladies in the Garden. 5¾ x 4½.

RANGER, (H. W.)

American landscape painter entirely self-taught. Native of New York State. Has painted much in Holland, and is favorably known by canvases of exceedingly fine quality of color. Member of the American Water Color Society.

325—Scene at Berthier. 17½ x 25½.

SOËST, (Louis Van)

Born in 1867. Contemporary Dutch landscape painter of great merit. Entirely self-taught. Awarded medal at Brussels. Second class, Paris, 1900. One of the few modern Dutch painters who is represented in the Luxembourg Museum.

326—Winter in Holland. 23½ x 31½.

THOLEN, (Willem Bastien)

See No. 310.

327—Rear of Houses. 15¾ x 25¾.

THOMSON, (Rev. John) H.R.S.A.

Born at Dailly, Ayrshire, in 1778, died in 1840. An amateur landscape painter, pupil of Alexander Nasmyth. First exhibited in 1808 with Society of Associated Artists, to which he contributed one hundred and nine pictures from 1808 to 1840. Honorary member of Royal Scottish Academy.

328—Castle on the Cliff. 8½ x 13½.

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Oil Paintings.

MICHIE, (J.)

Scotch painter of genre subjects.

329—"Whistle and I'll come to thee, my lad." 1870 21 x 29½.

PEEL, (James) R.B.A.

British school of landscape. Member of the Royal Society of British Artists.

330—View in Wales. 1870. 24 x 40.

VAN SCHENDEL, (Petrus)

See No. 44.

331—Market Scene. 18 x 21½.

SOLOMON (Abraham)

English painter of domestic and genre subjects. Exhibited thirty-three pictures in the Royal Academy between 1840 and 1862.

332—The Acquittal. 18 x 21½.

WAITE, (James Clarke) R.B.A.

British school of genre painting. Member of Royal Society of British Artists.

333—All Fours. 30 x 25½.

334—Home with the Bairns. 30 x 25½.

Statuary and Casts.

After Giovanni da Bologna.

350—The Rape of the Sabines.

Presented by Joseph Tiffin, Esq., 1881.

From the Antique.

351—The Disk Thrower.

352—Antinous.

Presented by the Natural History Society, 1881.

353—Laocoön, (Vatican).

354—The Apollo Belvidere, (Vatican).

355—The Venus (of Melos), Louvre.

356—A Candelabrum.

357—Diana.

Presented by L'Institut Canadien, 1882.

BENZONI, (G. M.)

358—Cupid "Amoroso Insidio."

Presented by W. F. Kay, Esq., 1884.

BOSIO, (F. J.)

359—Innocence.

HÉBERT, (L. P.)

360—Statuette, Sir L. H. Lafontaine.

Presented by the Hon. Judge McKay, 1886.

361—A Marble Column with Vase.

Presented by Mrs. Miles Williams, 1866,

From the Antique.

362—"The Ludovisi Ares," or Mars Seated, (Florence).

Presented Mrs. M. E. David, 1889.

WOOD, (Marshall)

363—Hebe.

364—"The Song of the Shirt."

365—Bust of Hebe.

Presented by the Sculptor.

DUNBAR, (A. F.)

366—Bust of the Marquis of Lorne.

REID, (Robert)

367—Bust of Mendelssohn.

Presented by the Mendelssohn Choir, 1895.

From the Antique.

368—Dancing Faun, (Florence.)

369—Theseus, (British Museum.)

370—Ilissus, " "

Information regarding the works marked for sale may be obtained from the Secretary.

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